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SOTHEBY, WILKINSON & HODGE

34 & 35, NEW BOND STREET, W. (1)

The H. W. Bruton Collections.

CATALOGUE

OF

THE WELL-KNOWN COLLECTION OF

CHOICE OLD ENGRAVINGS

FORMED BY THE LATE

HENRY WILLIAM BRUTON, Esq.

*of Bewick House, Gloucester*

(SOLD BY ORDER OF HIS EXECUTORS).

Days of Sale.

FIRST DAY .....	Tuesday, 7th June .....	Lots 1 to 114
SECOND DAY .....	Wednesday, 8th June .....	Lots 115 to 234

1921.

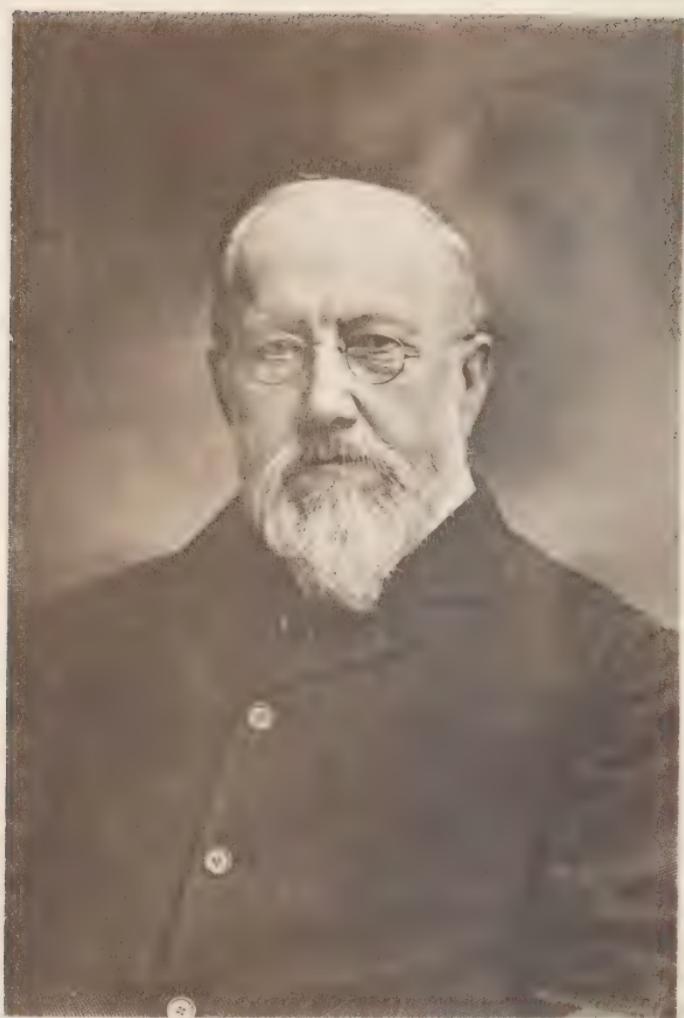
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No. **88** of 125 large paper copies, of which only  
60 are for sale, with prices and buyers' names.





H. W. BRUTON.

# The H. W. Bruton Collections.

## CATALOGUE OF THE WELL-KNOWN COLLECTION OF CHOICE OLD ENGRAVINGS,

FORMED BY THE LATE  
HENRY WILLIAM BRUTON, Esq.

*of Bewick House, Gloucester*

(SOLD BY ORDER OF HIS EXECUTORS),

CONSISTING OF

MEZZOTINTS AFTER OLD MASTERS AND ARTISTS OF THE  
XVIII CENTURY, BY CELEBRATED ENGRAVERS,

INCLUDING

THE FAMOUS COLLECTIONS OF MEZZOTINTS,  
AFTER REMBRANDT VAN RYN AND JOSEPH WRIGHT ("Wright of Derby");

ALSO

A FEW FINE OLD COLOUR PRINTS,  
AQUATINTS IN COLOURS, STIPPLE ENGRAVINGS,  
LINE ENGRAVINGS, ETC.;

AND THE

ORIGINAL OIL PAINTING, BY SIR THOMAS LAWRENCE, P.R.A.  
OF SAMUEL LYSONS, F.R.S., THE GLOUCESTERSHIRE ANTIQUARY.

---

WHICH WILL BE SOLD BY AUCTION,  
BY MESSRS.

**SOTHEBY, WILKINSON & HODGE,**  
(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,  
AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)  
On TUESDAY, the 7th of JUNE, 1921, and following Day,  
AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior.

Catalogues may be had.

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## CONDITIONS OF SALE.

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- I. The highest bidder to be the buyer ; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
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- 

*Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,*

SOTHEBY, WILKINSON & HODGE,  
34 & 35, New Bond Street, London, W. (1)

Telegraphic Address:  
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## PREFACE.

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I HAVE been asked by the eldest son of my old friend, Henry Bruton, to write a few words by way of introduction to the catalogue of his books and prints which are about to be offered for sale, and I esteem it an honour to be afforded the opportunity of paying even a brief tribute to the memory of such a man.

His name is widely known to the public, partly through the eminence he had attained in his own profession, and partly, perhaps even more, through his reputation as a collector of the works of George Cruikshank and early editions of Dickens.

As an Auctioneer and Estate Agent, I doubt if any name in the whole country was held in higher esteem by his colleagues, or commanded the confidence of the public in a greater degree than that of Henry William Bruton. The thoroughness with which he had mastered all the technique of his profession was remarkable, but his eminence arose from another cause. He was one of the most upright men I ever met, and he had the power (quite unknown to himself, I suspect) of making his integrity and sincerity apparent in every word he uttered. Hence buyers and sellers, landlords and tenants, trusted him with a trust which rarely falls to the lot of a business man, but which Henry Bruton unquestionably deserved. The position he had attained was such that the advisers of the Crown selected him as their agent to negotiate the purchase of the Tintern Abbey and Raglan Castle estates, and he was instrumental in effecting the sale of Chepstow Castle on behalf of the Duke of Beaufort. These sales, owing to the historic interest attaching to their subjects, naturally enough gave him much pleasure, but I think, from what he said to me, that the incident in his business career which pleased him more than any other was that, when selling the contents of Batsford House in May, 1919, he obtained £15,540 for a portrait of a Mrs. Freeman, by Sir Joshua Reynolds—the highest price which has ever been given at a sale by auction for a picture by that artist.

His success in his profession was no doubt primarily due to the cause which I have indicated, but the never-failing urbanity and patience with which he did his work in some measure contributed to it. And the thoroughness which characterised his professional work was no less conspicuous in his pastimes. His knowledge of books and prints in the branches in which he specialised was amazing. I doubt if even his old friend, Edwin Truman, was as safe a guide in the purchase of a Cruikshank as he was. His consummate judgment

in the purchase of Cruikshank's works is sufficiently evidenced by his collection which was dispersed at Wellington Street in June, 1897. And his knowledge of the early editions of Dickens' works was no less wide, as may be seen by those which are about to be offered for sale. He never would have in his collections (if he could possibly avoid it) a copy of any rare work which was not perfect, and he was not quite content unless he was the owner of the very best specimen in existence. After parting with his Cruikshanks, he took to collecting mezzotints, mainly after Rembrandt, and before many years had elapsed he had in his home a collection which, in the opinion of the then keeper of the prints in the British Museum, was unsurpassed in quality by that of any individual in the kingdom.

Mr. Bruton delighted in sharing his pleasures with others, and not a few ladies and gentlemen look back with unmixed pleasure to visits to Bewick House, where, after enjoying his hospitality (he was a delightful host, and his judgment of old port was as accurate as that of mezzotints), he showed them the choicest procurable specimens of the work of Valentine Green, S. W. Reynolds, McArdell, Houston, Earlom, and others of no less fame. To everyone who had the slightest knowledge of (or even feeling for) Art these exhibitions gave real pleasure, and it was a pleasure which, one and all would admit, was enhanced by the charm of the showman.

He never hesitated to give a long price for a super-excellent specimen of what he was in want of, and when his great knowledge of the different states in which prints of which he was in search were to be met with, coupled with an inevitable acquaintance with current prices, is remembered, it is almost needless to say that he often picked up a bargain. Of these he would talk with pleasure to his most intimate friends, but it must not for a moment be supposed that his chief interest in his purchases was commercial. He loved them and delighted in them on account of their beauty or artistic merit, and when he was worried or depressed he would take out one of his many large portfolios, and turn to some of his most prized treasures for solace.

Of Henry Bruton's private life it would be out of place to speak at any length here, but the position he had made for himself socially was no less remarkable than the one at which I have already glanced. It does not often happen that a community feels that it has been raised to a higher plane by the presence of one man in its midst. I have only, in the course of a life which extends over three-score years and ten, known two other men of whom I could say that this was the case with as much certainty as I can now say it of Henry Bruton.

FRANCIS A. HYETT.

# The H. W. Bruton Collections.

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## THE CHOICE OLD ENGRAVINGS.

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### FIRST DAY'S SALE.

Tuesday, June 7th, 1921.

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MEZZOTINTS AFTER OLD MASTERS & ARTISTS  
OF THE XVIII CENTURY, BY CELEBRATED  
ENGRAVERS.

UNFRAMED.

ABRAHAM BLOOTELING.

1634-1698.

LOT

1 MARY, PRINCESS OF ORANGE; and CONSTANTINUS HUGENIUS 2

*Davis*.

JOHN DIXON.

*L 1 - 18 -*

1740-1780.

2 DAVID GARRICK, after T. Hudson

*Fine impression of the first published state, having the title  
in lightly etched letters* 1

*Daniell*.

*4 - 15 -*

## RICHARD EARLOM.

1743-1822.

- 3 SIR P. P. RUBENS' SON WITH HIS NURSE

*Brilliant proof, with the publication line in etched letters  
and before the title*

1

- 4 BATHSHEBA BRINGING ABISHAG TO DAVID, after A. Van der Werff

*Fine proof, with the painter and engraver's names and  
publication line in lightly etched letters*

Done

Attached to this impression is Earlom's Receipt to Boydell  
for part payment for engraving the plate

1

\* \* \* From the Walker collection.

- 5 THE FIG, after Sir P. P. Rubens

*Brilliant open-letter proof*

\* \* \* From the Giuseppe Archinto and Walker collections.

1 Leggatt

- 6 A CONCERT OF BIRDS, after Mario di Fiori

*Brilliant proof, with the painter and engraver's names and  
the publication line in lightly etched letters, before the  
motto in the coat-of-arms and before the inscription space  
was burnished quite clean*

1

\* \* \* From the Grose collection.

Frutor

- 7 THE MISERS, after Quentin Matsys

*Proof, with the painter and engraver's names and publication  
line in lightly etched letters*

1

\* \* \* From the Grose collection.

Cecil

- 8 THE LIFE SCHOOL OF THE ROYAL ACADEMY, after J. Zoffany

*Very fine proof, with the painter and engraver's names and  
publication line in lightly etched letters*

2

With the key plate

\* \* \* From the Kirk and Morrison collections.

Dorrell

- 9 THE LARDER, after Martin de Vos

Fason

- 10 MARRIAGE-A-LA-MODE (Plate 2), after W. Hogarth

*An exceptionally choice and rare proof, the only lettering being the particulars of the painter and engraver, which are lightly etched in the right-hand corner*

1

5<sup>-</sup>. -

\* \* From the Walker collection.

- 11 MARRIAGE-A-LA-MODE, after W. Hogarth

The complete set of six

*The etchings before the plates were mezzotinted*

6

1 - 5<sup>-</sup>.

\* \* From the Walker collection.

- 12 MARRIAGE-A-LA-MODE, after W. Hogarth

The complete set of six

*Fine impressions in the print state, with full margins*

6

15<sup>-</sup>. -

### CHARLES HOWARD HODGES.

1764-1837.

- 13 RUTGER JOHN SCHIMMELPENNINCK, after C. H. Hodges

1

3 - 15<sup>-</sup>.

### RICHARD HOUSTON.

1721-1775.

- 14 THE RT. HON. HENRY PELHAM WITH HIS SECRETARY JOHN ROBERTS, after J. Shackleton

*Very fine proof before all letters, before the writing on the letter and before the inscription space was burnished*

1

19<sup>-</sup>. -

- 15 MRS. CATHERINE WOODHULL, after J. Zoffany

*Proof, with the painter and engraver's names and publication line in etched letters*

1

1 - 15<sup>-</sup>.

- 16 MARY, DUCHESS OF ANCASTER, after Sir J. Reynolds

*Proof before all letters*

1

2<sup>-</sup>. -.

\* \* From the Heseltine collection.

- 17 THE HONBLE. MRS. BARRINGTON, after Sir J. Reynolds

1

1 - 8<sup>-</sup>.

Margeson.

18 RICHARD GRENVILLE, EARL TEMPLE, after W. Hoare; and JOHN  
 -18- THOMAS, LORD BISHOP OF WINCHESTER, after B. Wilson 2 *Mc Laskie*

19 MAJOR-GENERAL WILLIAM KINGSLEY, after Sir J. Reynolds;  
 SAMUEL AND NATHANIEL BUCK, after J. Highmore; JAMES  
 2-5- THORNTON, after J. Zoffany; and EDWARD BERRY IN THE  
 CHARACTER OF "DOMINIC," after T. Worlidge 4

20 FEELING, after F. Hayman; and TASTING, after F. Hayman 2 *Parker*  
 1-10- \* \* Both from the Walker collection.

21 NEWSMONGERS, after E. Penny *Brall.*

5-5- Very fine proof, with the painter and engraver's names and  
 publication line lightly etched, and before the title space  
 was burnished 1

ROBERT LAURIE.

1740-1804.

22 THE RAT-CATCHER, after Adriaen Van Ostade

8-.- Very brilliant proof, with the painter and engraver's names  
 and the publication line, lightly etched and before the title  
 space was burnished 1 *Cecil*

JOHANNES FREDRIK LEONART.

1633-1680.

23 NICOLAUS WEINSTEIN

1

\* \* From the Walker collection.

- 8 - .

JAMES MACARDELL.

1729-1765. *Daniell*

24 TIME CLIPPING THE WINGS OF LOVE, after Sir A. Vandycck

2-5- Proof before all letters

1

25 JOHN PINE, after W. Hogarth

5-.- British Museum duplicate *Pine.*

26 DAVID GARRICK IN "HAMLET," after B. Wilson

*Præmer.* Early state, being before the alteration in the publication line 1

4-5-

JOHN MURPHY.

*Born 1748.*

27 MARIE ANTOINETTE, after De Brehan

*Lawson.* Proof before the writing on the letter, and before the title, two lines of verse and date in the publication line 1

4-5-

28 A PORCUPINE AND DOGS, after Franz Snyders

*Ellis.* \* \* From the Lawson collection. 1

1-5-

WILLIAM PETHER.

1731-1795.

29 PORTRAIT OF THE ENGRAVER, after the picture by himself

*Proof before all letters*

1

1-10-

*Needl.* ROBERT POLLARD.

1755-1838.

30 BOYS PLAYING AT MARBLES, after R. M. Paye

*Aquatint, by F. Jukes*

*Printed in brown*

1

8-5-

JOHN SMITH.

1652-1742.

31 THE PORTRAIT OF THE ENGRAVER, after Sir G. Kneller

\* \* From the Braikenridge collection.

1

-18-

*Meatyard.* JOHN RAPHAEL SMITH.

1752-1812.

32 MISS HARRIET POWELL, after the Rev. W. Peters

1

1-1-

*Wharbie.*

## CHARLES TURNER.

1774-1857.

- 33 THE DILETTANTI SOCIETY, PLATE 1 (being Portraits of Lord Mulgrave, Lord Dundas, Sir Joseph Banks and others), after Sir J. Reynolds

*Brilliant proof before all letters; and**Eason*

## WILLIAM SAY.

1768-1834.

- THE DILETTANTI SOCIETY, PLATE 2 (being Portraits of Sir Watkin W. Wynn, Mr. Payne Gallwey, Sir W. Hamilton and others), after Sir J. Reynolds

*Engraver's proof, not quite finished*

2

*\* \* Both from the Heseltine collection.*

## WALLERANT VAILLANT.

1623-1677.

- 34 PORTRAIT OF PRINCE RUPERT

*20 - . - . Fine proof, with only the engraver's name*

And a lettered impression

2

*\* \* Both from the Braikenridge collection.**Bromhead*

- 2 - 10 - . 35 THE CONCERT, after Gerars (Geraerd P. Van Zijl)*

1

- 36 PORTRAIT OF SIR A. VANDYCK, after the picture by himself;*  
*and PORTRAIT OF A LADY WITH HER HAND ON A VASE*

2

*\* \* Both from the Pembroke collection.**Meatyard*

## JAN VANDER BRUGGEN.

1649-1714.

- 16 - . 37 THE DUCHESS OF RICHMOND, after Sir A. Vandyck*

1

*\* \* From the Pembroke collection.**Meatyard*

- 12 - . 38 THE MISERS*

1

*\* \* From the Walker collection.**do.*

## JAN VAN SOMER.

Circa 1675.

- 39 EUSTACE LE SCEUR, after Sir A. Vandyck, from the Pembroke collection; and THE CARD PLAYERS, after Jan Both 2

*Praedator.*

## JAMES WARD.

— 13 —

1769-1859.

- 40 STUDIES FROM NATURE, after J. Ward

*Open-letter proof**Mcaskie*

## JAMES WATSON.

— 15 —

1740-1790.

- 41 MISS CUNLIFFE, after F. Cotes

*State before the plate was retouched**Margesson.*

## WILLIAM WARD.

4 - 10 -

1766-1826.

- 42 A GIRL SKETCHING A PORTRAIT ON THE GROUND, after R. M. Paye; and

*Daniell.*

## CHARLES HOWARD HODGES.

16 - -

1764-1837.

- CHILDREN SPOUTING COMEDY, after R. M. Paye

*Both very fine open-letter proofs*

2

- 43 CHILDREN THROWING SNOWBALLS, after R. M. Paye

1

- do -

## GEORGE WHITE.

10 - -

1671-1731.

- 44 JACK SHEPPARD, after Sir James Thornhill

*The rare early state before the verse*

1

*\* \* From the Gilbey collection.*

2 - 15 -

*Fenton.**H. J.*

## JOHN YOUNG.

1755-1825.

- 45 CHARLES DIBDIN, after T. Phillips

1

*Brewer.*

2 - 5 -

THE CELEBRATED COLLECTION OF MEZZOTINTS  
AFTER REMBRANDT VAN RYN, 1607-1669.

(UNFRAMED, unless otherwise stated.)

JOSIAH BOYDELL.

1752-1817.

46 REGNIER HANSLOE AND HIS WIFE

*Superb proof before all letters and the coat-of-arms, and before the title space was burnished clean. Framed*

115 - . -

[See ILLUSTRATION.]

Colnaghi.

47 ANOTHER IMPRESSION OF THE ABOVE

*Very fine proof, being before the motto in the coat-of-arms, and having the names of the painter and engraver and the publication line in lightly etched letters*

16-10- .

1 Anstruther.

RICHARD COOPER.

*Died 1764.*

48 WOMAN IN BED, DRAWING ASIDE A CURTAIN

*Proof, with the painter and engraver's names in lightly etched letters*

1

Pearson.

JOHN DIXON.

*1740-1780.*

49 REMBRANDT'S FRAME MAKER

*Superb proof in the very rare early state, with the only lettering, "Rembrandt pinx," and "J. Dixon fecit," which are lightly etched. Framed*

1

\* \* From the Holland and Theobald collections.

Leggatt.

[See ILLUSTRATION.]

(£250) 1908. (300 gms.) 1910.

The original picture, a portrait of Herman Doomer, painted in 1640, is in the collection of the late Mr H. O. Havemeyer, New York. Till 1700 or later it belonged to the family of the sitter.



Lot 46.





Lot 49.



## RICHARD FARLOM.

1743-1822.

## 50 PORTRAIT OF THE ARTIST

*Superb impression in the very rare proof state before all letters, before the coat-of-arms and before the title space was burnished clean. Framed*

1

98 - - .

51 PORTRAIT OF AN OLD LADY, SEATED, WITH HANDS CROSSED  
(INCORRECTLY LETTERED IN THE PRINT STATE, "REMBRANDT'S WIFE")

*Superb proof in the very rare state before all letters, before the coat-of-arms and before the title space was burnished clean. Framed*

1

44.0 - - .

## 52 THE PRESENTATION IN THE TEMPLE

*Proof, with the names of the painter, engraver and publication line in lightly etched letters, and before the title space was burnished clean*

1

2 - 5 - .

## JACOB GOLE.

1669-1737.

## 53 PORTRAIT OF REMBRANDT WRITING IN A BOOK

*Very rare proof before all letters and before the inscription space was burnished clean. Framed*

1

14 - - .

## VALENTINE GREEN.

1739-1813.

## 54 PORTRAIT OF THE ARTIST WHEN A YOUNG MAN (INCORRECTLY LETTERED IN THE PRINT STATE "PRINCE RUPERT")

*Very fine proof before the title, with the names of the painter, engraver, publication line and particulars of the original picture in lightly etched letters. Framed*

1

190 - - .

## 55 ANOTHER IMPRESSION OF THE ABOVE

*In the same rare state*

1

\*\* From the Heseltine collection. 1920

A. J.

g 1: £ 125.

100 - - .

JOHN GREENWOOD.

1727-1792.

## 56 PORTRAIT OF REMBRANDT'S FATHER

*Proof before all letters, and before the title space was  
burnished clean*

1

2 - -

et cœtu yard.

JOHN GOTTFRIED HAID.

1730-1776.

## 57 ACHILLES

*Fine proof, with the names of the painter, engraver and  
publisher in lightly etched letters. Framed*

1

\*\* From the Esdaile collection.

Colnaghi

## 58 ANOTHER IMPRESSION OF THE ABOVE

*In the same rare state*

1 Ferguson

## 59 REMBRANDT'S MOTHER (AN OLD WOMAN TRIMMING HER NAILS)

*Very fine early proof, with the names of the painter, en-  
graver and publisher lightly etched. Framed*

1 Colnaghi

60 PORTRAIT OF DE WITT SOMETIMES DESCRIBED AS "THE MAN  
WITH A PISTOL")*Brilliant proof, with the names of the painter, engraver and  
publisher lightly etched*

1 Ferguson

## 61 ANOTHER IMPRESSION OF THE ABOVE

*Fine early impression of the print state*

1 Brall

CHARLES HOWARD HODGES.

1764-1837.

## 62 PORTRAIT OF AN OLD LADY, half-length, in a white cap and ruff

*A very fine proof impression of this extremely rare Ellis's  
print, having the inscription in lightly engraved letters.  
Framed*

1

\*\* From the Esdaile collection.

65 - -





Lot 65.

## 63 THE SHIPBUILDER AND HIS WIFE

*Daniell.* Brilliant impression in the very rare proof state with the title, names of the painter, engraver and the publication line in etched letters. Framed 1

35 - -

## 64 ANOTHER IMPRESSION OF THE ABOVE

*Peltor.* Fine early impression of the print state

1

8 - -

RICHARD HOUSTON.

1722-1775.

## 65 AN OLD WOMAN PLUCKING A FOWL

*Sodraghi.* Superb impression before all letters, and showing traces of the grounding on the title space. Framed 1

50 - -

[See ILLUSTRATION.]

## 66 ANOTHER IMPRESSION OF THE ABOVE

*Archer.* Also an exceptionally choice impression in the same rare state 1

34 - -

## 67 THE BURGOMASTER

*Bristol.* Superb impression before all letters and before the title space was burnished clean. Framed 1

58 - -

## 68 ANOTHER IMPRESSION OF THE ABOVE

*Archer.* An exceptionally fine impression in the same rare state 1

36 - -

## 69 THE MAN MENDING A PEN

*Daniell.* A very fine and brilliant proof before all letters. Framed 1

13 - -

## 70 ANOTHER IMPRESSION OF THE ABOVE

*Meatyard.* Also a very fine and brilliant proof before all letters

1

10 - -

## 71 THE MAN WITH A KNIFE

*Superb proof in the extremely rare state before all letters,  
and before the title space was burnished clean*

1

[See ILLUSTRATION.]

*Colnaghi*

## 72 ANOTHER IMPRESSION OF THE ABOVE

*Superb proof, with the only lettering "Richd. Houston,  
Fecit, 1757," and before the title space was burnished  
quite clean*

1

*Daniell*

## 73 ANOTHER IMPRESSION OF THE ABOVE

*Fine early impression of the print state before Houston's  
address was erased*

\* \* \* From the Esdaile collection.

*Reynolds*

## 74 THE BURGOMASTER SIX

*Very brilliant proof before all letters*

1

*Eason*

## 75 THE SYNDICS OF THE CLOTH HALL

*Superb proof, with the painter and engraver's names, and  
the publication line etched. Framed*

1

\* \* \* From the Theobald collection.

*Bruton*

## 76 HAMAN'S CONDEMNATION

*Very fine proof, with the title and other lettering lightly  
etched*

1

*Daniell*

## WILLIAM HUMPHREY.

*About 1740-1795.*

## 77 MAN WITH BOOKS

*Proof, with the painter and engraver's names and date  
lightly etched and before the title space was burnished  
clean. Framed*

1

*Colnaghi*



Lot 71.



## MICHAEL JACKSON.

78 PORTRAIT OF AN OLD MAN

*Early impression of the print state*

1

Jones.

PIETER LOUWE.

1720-1800.

- 15 -

79 WILLIAM TELL

*Proof before all letters and before the title space was  
burnished clean*

1

Colnaghi.

\*\* From the Esdaile collection.

8 - -

80 PORTRAIT OF A MAN IN A TURBAN

*Early impression of the print state*

1

Brall.

JAMES MACARDELL.

1729-1765.

1 5 - .

81 THE MATHEMATICIAN

Talbot.

*Superb proof before all letters. Framed*

1

16 - - .

82 REMBRANDT'S MOTHER READING

Bruton.

*Brilliant proof before all letters and before the title space  
was burnished clean. Framed*

1

16 - - .

H. J.

\*\* From the Esdaile collection.

30 - - .

83 AN INTERIOR, WITH TWO WOMEN SEATED BEFORE A CRADLE

Eason.

*Brilliant engraver's proof, not quite finished*

1

4 - 10 - .

\*\* From the Esdaile collection.

84 ANOTHER IMPRESSION OF THE SAME

Colnaghi.

*Superb proof before all letters and before the title space was  
burnished clean. Framed*

1

5 - 5 - .

85 ANOTHER IMPRESSION OF THE SAME

Brewer.

*Fine early impression of the print state*

1

1 - 15 - .

\*\* From the Esdaile collection.

## 86 TOBIAS AND THE ANGEL

*Superb proof before all letters, and showing traces of the  
grounding on the title space*

1

## 87 THE TRIBUTE MONEY

*Very fine proof, with the painter and engraver's names  
lightly etched, and before the title space was burnished  
clean*

1  
Brall

WILLIAM PETHER.

1731-1795.

## 88 THE STANDARD BEARER

*Brilliant proof, with the painter, engraver and publisher's  
names lightly etched, and before the title space was  
burnished clean. Framed*

1

## 89 AN OFFICER OF STATE (the Man with the two-handed sword)

*Superb proof before the coat-of-arms, with the names of the  
painter, engraver and publisher lightly etched, and before  
the title space was burnished clean. Framed*

1

-clo

\*\* From the Esdaile collection.

## 90 ANOTHER IMPRESSION OF THE ABOVE

*In the same rare and choice state*

1

Gard

## 91 PORTRAIT OF REMBRANDT HOLDING A SCROLL

*Very brilliant proof, with the painter, engraver and pub-  
lisher's names in etched letters*

1

## 92 JEW RABBI

*Superb proof before the coat-of-arms, with the painter,  
engraver and publisher's names in lightly engraved dotted  
letters. Framed*

1

Home

## 93 ANOTHER OF THE ABOVE

*The small plate*

*Proof before all letters*

1

Cloo

## 94 A JEWISH RABBI

*Daniell* Very fine impression of the rare early state, before the plate  
was reduced in size. Framed 1

8 - 10 -

## 95 THE LORD OF THE VINEYARD

*Verulon* Proof, with the painter, engraver and publisher's names in  
lightly engraved dotted letters 1

*H. J.* \*\* From the Lawson collection. 1

4 - 10 -

## 96 REMBRANDT'S WIFE IN THE CHARACTER OF A JEW BRIDE

*Reader.* Fine early impression of the print state 1

2 - 0 -

## CHARLES PHILLIPS.

Born 1737.

## 97 THE PHILOSOPHER

*Colnaghi:* Brilliant proof before the coat-of-arms, with the painter,  
engraver and publisher's names in lightly engraved dotted  
letters, and showing traces of grounding on the title  
space. Framed 1

\*\* From the Esdaile collection. 1

4 - 10 -

## RICHARD READ.

Circa 1745-1800.

## 98 THE DUTCH LADY

*Brueton* Proof before the title. Framed 1

*H. J.*

## 99 ANOTHER IMPRESSION OF THE ABOVE

Fine early impression of the print state 1

B

1 - 5 -

*allotte.*

## SAMUEL WILLIAM REYNOLDS.

1773-1835.

- 40--. 100 REMBRANDT'S MILL (the original picture formerly in the Lansdowne collection)

*The etching, an engraver's trial proof, with the sky and the other parts left white, the central portion finished* 1

- \* \* From the Walker collection (W. Walker was the grandson of S. W. Reynolds) 1

- 101 ANOTHER IMPRESSION OF THE ABOVE

*Very brilliant finished proof, with the painter and engraver's names, etc., in lightly etched letters; presentation impression from S. W. Reynolds to J. T. Smith, Keeper of the Prints in the British Museum. Framed*

- \* \* From the Walker collection. Both the above impressions of "Rembrandt's Mill" are referred to in Alfred Whitman's Catalogue of Mezzotints, by Samuel William Reynolds.

- 102 REMBRANDT'S MARRIAGE

*Proof, with the title in open letters* 1

- \* \* From the Walker collection.

- 3--. 103 A JEW

*The early proof state before all letters, and before the inscription space was burnished clean* 1

- \* \* From the Walker collection.

*Colnaghi.*

*Daniell.*

## B. RICHARDS.

Circa 1766.

- 17-10- 104 MAN IN A LARGE HAT (said to be a portrait of Nicholas Berchem)

*Proof before all letters, and before the inscription space was burnished clean* 1

- \* \* From the Heseltine collection.

*Brewer.*

- 8-5- 105 ANOTHER IMPRESSION OF THE ABOVE

*Fine early impression of the print state* 1

- \* \* From the Lawson collection.

1

*Strickland*

## WILLIAM SAY.

1768-1834.

106 REMBRANDT'S PEASANT GIRL

*Superb proof, with the title in open letters. Framed*

1

*Colnaghi*

JONATHAN SPILSBURY.

64-0-0

*Circa 1785.*

107 A DUTCH LADY

*Brilliant proof before all letters, and before the title space  
was burnished clean. Framed*

1

*Martelson*

CHARLES TURNER.

7-15-0

1774-1857.

108 PORTRAIT OF REMBRANDT IN A TURBAN

*Superb proof before all letters. Framed*

1

*\* \* From the Theobald collection.*

19-.-

109 NICHOLAS BERCHEM

*Fine impression of the state before all letters*

1

*Daniell*

PETER VAN BLEECK.

19-.-

*Died 1764.*

110 PORTRAIT OF REMBRANDT

*Fine early impression of the print state*

1

*Reynolds*

JAMES WALKER.

2-.-

1748-1808.

111 HANNAH INSTRUCTING HER SON SAMUEL

*Rare proof, with the painter and engraver's names in  
lightly etched letters*

1

*Horne*

B 2

14-10-

JAMES WARD.

1769-1859.

112 THE CENTURION CORNELIUS

*A very fine early impression of the print state. Framed* 1

\* \* From the Lawson collection.

*112 -*

*Margetson*

THOMAS WATSON.

1743-1781.

113 PORTRAIT OF AN OLD MAN IN HAT AND CLOAK

*Early impression of the print state*

1

*113 -*

*Reader*

ANONYMOUS.

114 A WOMAN AT A WINDOW HOLDING A ROSE

From the original picture in the Leconfield collection at  
Petworth

*State without any letters*

1

\* \* From the Walker collection.

*Strickland.*

*114 -*

£2340.11.





Lot 116.

## SECOND DAY'S SALE.

Wednesday, June 8th, 1921.

### MEZZOTINTS AFTER OLD MASTERS & ARTISTS OF THE XVIII<sup>TH</sup> CENTURY, BY CELEBRATED ENGRAVERS.

FRAMED.

ISAAC BECKETT.

1653-1715.

LOT

115 KING CHARLES I, after Sir A. Van Dyck

*In the rare early state, with Beckett's name and address as  
the publisher*

1

\* \* \* From the Pembroke collection.

*Colnaghi*

20 - -

ABRAHAM BLOOTELING.

1634-1698.

116 JAMES, DUKE OF MONMOUTH, after Sir P. Lely

*Fine impression of the extremely rare life-size plate*

1

*do*

[See ILLUSTRATION.]

160 - -

117 KING CHARLES II, after Sir P. Lely

*Fine impression of the extremely rare life-size plate*

1

*do*.

PHILIP DAWE.

*Circa 1760.*

118 THE CONNOISSEUR AND TIRED BOY, after Henry Morland

*Brilliant proof, with the painter and engraver's names, and  
the name and address of the publisher, in lightly etched  
letters*

1

*Charles.*

1 - 15 -

## JOHN DIXON.

1740-1780.

- L 3-5-* 119 DAVID GARRICK AS RICHARD III, after N. Dance *Samuel*  
*Brilliant proof before the title, and with the painter and engraver's names, and publication line in lightly etched letters* 1

## RICHARD EARLOM.

1743-1822.

- Rimell*  
*2-5-* 120 PORTRAIT OF JAMES MACARDELL, after the painting by himself  
*Brilliant proof, with the only lettering the publication line, which is lightly etched, and before the title space was burnished clean* 1
- 121 JAMES, DUKE OF RICHMOND, after Sir A. Vandyck *Eason.*  
*6 - . - . The early state before the separate plate, with the title, etc.* 1

## THE WATER MILL, after M. Hobbema

- 76 - . - .* *Very fine proof, with the painter and engraver's names, and publication lines in etched letters, and before the title space was burnished clean* 1

\*\* From the Walker collection. *Bolnaghe*

- 38 - . - .* 123 A FRUIT PIECE ; and A FLOWER PIECE, after J. Van Huysum *Meatlyare*  
*A pair*  
*Brilliant proofs before the title, etc., with the painter and engraver's names, and publication line in etched letters, and before the motto in the coat-of-arms* 2

- 24 - . - .* 124 A VEGETABLE MARKET, after F. Snyders ; A FRUIT MARKET, after F. Snyders and Long John ; A FISH MARKET, after F. Snyders ; and A GAME MARKET, after F. Snyders *Daniell*  
*A set of four*  
*All in fine proof state before the title, with the painter and engraver's names, and publication line in etched letters ; the first two mentioned are before the motto in the coat-of-arms* 4

## JOHN FABER.

1684-1756.

- 125 OLIVER CROMWELL, after Sir P. Lely

*The early state before the alteration of the date after the engraver's name*

1

8 - 10

## JOHN FINLAYSON.

1730-1776.

- 126 ELIZABETH, DUCHESS OF ARGYLL, after C. Read

*Fine early impression of the print state*

1

66 0.-

## EDWARD FISHER.

1730-1785.

- 127 MISS FARREN IN THE CHARACTER OF HERMIONE, after J. Zoffany

1 3 - . -

*Brilliant etched letter proof*

- 128 GARRICK BETWEEN TRAGEDY AND COMEDY, after Sir J. Reynolds

1 3 - . -

*The early state before the separate plate, with the inscription, etc.*

1 5 - . -

## VALENTINE GREEN.

1739-1813.

- 129 PORTRAIT OF THE ENGRAVER, after L. F. Abbott

*Fine open-letter proof*

1 48 - . -

- 130 MRS. MARIA COSWAY, after the painting by herself

*Fine early impression, before the alteration of the publication line*

1

## RICHARD HOUSTON.

1721-1775.

- 131 MISS HARRIET POWELL, after C. Read

*Brilliant proof, with the painter, engraver and publisher's names in etched letters*

1 13 - . -

28 - . -

Talbot.

- 132 MISS HARRIET POWELL, after Sir J. Reynolds *Margelton.*
- 13-.-* *Proof, with the painter, engraver and publisher's names in lightly etched letters.* 1
- JOHN JONES.  
1740-1797.
- 133 SIGNORA GIOVANNA BACCELLI, after T. Gainsborough *Hamilton*
- 8-.-* *In the early state, before the alteration in the publication line* 1
- EDMUND BURKE, after G. Romney  
*Brilliant impression, but cut into* 1
- 9-10-* *Meatyard*
- DAVID LUCAS.  
1802-1881.
- THE RAINBOW, SALISBURY, after J. Constable  
*Agnew.*
- 90-.-* *Brilliant impression, in the rare early proof state before all letters, before the birds in the sky and the reaper in the middle distance, very fine* 1
- JAMES MACARDELL.  
1729-1765.
- MARY, DUCHESS OF ANCASTER, after T. Hudson *Talbot.*
- 185-.-* *Very fine and brilliant proof before all letters, and before the inscription space was burnished clean* 1
- [See ILLUSTRATION].
- RACHEL, COUNTESS OF SOUTHAMPTON, after Sir A. Vandyck *Holliday*
- 11-10-* *Brilliant proof before all letters* 1
- GEORGE, DUKE OF BUCKINGHAM, AND HIS BROTHER, after Sir A. Vandyck  
*Daniell*
- 10-10-* *Early impression of the print state* 1
- LORD JOHN AND LORD BERNARD STUART, after Sir A. Van dyck  
*Bruton*
- 19-.-* *Fine impression* 1



Lot 136.







Lot 144.

140 MARGARET WOFFINGTON, after A. Pond

1

*Theed.*                \*\* From the Montague Guest Collection.

1 - 15 -

141 GIRL HOLDING A CAT, after P. Mercier

1

*Margesson.*

G. MAILE.

2 - 5 -

142 MISS O'NEILL AS JULIET, after G. Dawe

1

*Eason.*

DAVID MARTIN

1 - 15 -

1736-1798.

143 LEWIS FRANCIS ROUBILIAC, after A. Carpentiers

1

*Reader.*

SAMUEL WILLIAM REYNOLDS.

1 - -

1773-1835.

144 THE FALCONER (PORTRAIT OF SAMUEL NORTHCOTE, JUN.),  
after James Northcote

1

*Very fine engraver's touched proof, before all letters**Leggatt.*

[See ILLUSTRATION].

90 - -

WILLIAM SAY.

1768-1834.

145 SPANISH BEGGAR BOYS, after B. E. Murillo

1

*Very fine and brilliant proof before all letters**Harvey.*

JOHN SMITH.

21 - -

1652-1742.

146 GODFREY SCHALCKEN, after the painting by himself

1

*Arnold.*

JOHN RAPHAEL SMITH.

2 - 5 -

1752-1812.

147 THE CHILDREN OF EARL GOWER, after G. Romney

1

*Fine early impression of the print state**Bruton.*

90 - -

- 148 GEORGE MORLAND, by and after J. R. Smith  
*6-15-*. Brilliant impression in the rare etched letter proof state 1 *Daniell*
- 149 MRS. MORDAUNT, after Sir J. Reynolds  
*10-*. Proof, with the inscription, etc., in lightly etched letters 1 *North*

## CHARLES TURNER.

1774-1857.

- 26-*. 150 PORTRAIT OF JOHN HOPPNER, after the picture by himself  
*Very fine proof impression, having the title, etc., in lightly engraved open letters* 1 *Ellis & Sons*
- 2-5-*. 151 ST. FRANCIS OF ASSISI, after Salvator Rosa  
*Proof before letters* 1 *Meatypo*

## WILLIAM WARD.

1766-1826.

- 152 BLIND MAN'S BUFF, after G. Morland ; and  
*165-*. 153 GEORGE KEATING. *Daniell*  
*Circa 1788.*

## CHILDREN PLAYING AT SOLDIERS, after G. Morland

*Both exceptionally fine etched letter proofs* 2

## JAMES WATSON.

1740-1790.

- 15-*. 153 CAROLINE, DUCHESS OF MARLBOROUGH, AND HER DAUGHTER,  
LADY C. SPENCER, after Sir J. Reynolds  
*Fine proof, with the painter and engraver's names in lightly etched letters and before the inscription space was burnished clean* 1 *Kennier*
- S-10-*. 154 A BALLAD SINGER, after H. Morland ; and  
GIRL HOLDING A LIGHTED CANDLE, WHICH SHE SHADES  
WITH HER HAND, after H. Morland  
*Both proofs before all letters* 2 *R. Pratt*

THE COLLECTION OF MEZZOTINTS, AFTER  
 JOSEPH WRIGHT ("WRIGHT OF DERBY,")  
 1734-1797.

FRAMED (*unless otherwise stated*).

- Braill*. 155 THE PORTRAIT OF THE ARTIST, by J. Ward, after the picture  
 by himself 1

- Daniell*. 156 THE WRIGHT FAMILY, by V. Green

*Saunder*. Brilliant proof, with the names of the painter, engraver and  
 publishers in lightly etched letters, and before the title  
 space was burnished clean 1

- Foster*. 157 A PHILOSOPHER SHOWING AN EXPERIMENT ON THE AIR-  
 PUMP, by V. Green

*H. J.* Superb impression in the very rare early proof state, with  
 the painter and engraver's names in etched letters, before  
 the name of the publisher was added and before the title  
 space was burnished clean 1

- Bruton*. 158 THE BLACKSMITH'S SHOP, by R. Earlom

*Eason*. Brilliant proof, with the painter and engraver's names and  
 the publication line in etched letters, and before the title  
 space was burnished clean 1

- A. J.* 159 THE FORGE, by R. Earlom

Brilliant proof before the title

- Ellis & S.* 160 ANOTHER IMPRESSION OF THE ABOVE

In the same state

- Ellis & S.* 161 DRAWING FROM THE GLADIATOR, by W. Pether

Very fine proof, with the painter and engraver's names and  
 the publication line in lightly etched letters, and before  
 the title space was burnished clean 1

- 162 A LECTURE ON THE ORRERY, by W. Pether

*2 - - .*

*Proof before the motto in the coat-of-arms, and with the names of the painter, engraver and publisher in etched letters. Unframed*

1

Digby

\*\_\* From the Arkwright collection.

- 163 ANOTHER IMPRESSION OF THE ABOVE

*6 - 5 - .*

*In the same state*

1

*do.*

- 164 THE ALCHEMIST, by W. Pether

*21 - - .*

*Superb proof, with the names of the painter, engraver and publication line in etched letters, and before the title space was burnished clean; impression initialled by the engraver*

1

Saunders

- 165 THE DRAWING ACADEMY, by W. Pether

*5 - - .*

*Fine early impression*

1

Digby

- 166 THE FARRIER'S SHOP, by W. Pether

*10 - 10 - .*

*Brilliant proof, with the early date of publication, before the title and before the publisher's address*

1

Putton  
H. J.

- 167 THE HERMIT, by W. Pether

*1 - 15 - .*

*Proof before the title, with the painter and engraver's names and publication line in lightly etched letters. Unframed*

1

Digby

- 168 MISS KITTY DRESSING, by T. Watson

*5 - 10 - .*

*Proof before the title. Unframed*

1

*do.*





Lot 169.

LOT 169.

## ORIGINAL OIL PAINTING

BY

SIR THOMAS LAWRENCE, P.R.A.

1769-1830,

£560 - . -

OF

SAMUEL LYSONS, F.R.S.

*Fleming*

The Antiquary ; Author of Gloucestershire Antiquities ; Antiquities of Woodchester ; Reliquiae Britannico-Romanae and other works. Keeper of the Tower of London Records, and Vice-President and Treasurer of the Royal Society, born 1763, died 1819

Between Sir Thomas Lawrence and Samuel Lysons the warmest friendship existed, and it was to Lysons that some of Lawrence's most interesting letters were addressed during his stay in Italy in 1819. In a letter to Farrington, Sir Thomas writes in reference to the announcement of the death of his friend—“Lysons was, I think, my oldest living friend—except Dr. Falkner. It is no small disappointment and sorrow to me that Lysons is not to welcome me on my return.”

A fine half-length Portrait, measuring 30 in. by 25 in.

[See ILLUSTRATION].

*Exhibited at the British Institution, 1830, and at The National Portrait Exhibition, at South Kensington, 1868*

Engraved in mezzotint, by S. W. Reynolds

\* \* THREE IMPRESSIONS OF THE MEZZOTINT FOLLOW.

THE MEZZOTINT, BY S. W. REYNOLDS, OF THE PAINTING  
IN THE PRECEDING LOT.

- |                        |  |   |                  |
|------------------------|--|---|------------------|
| 170                    | <i>Engraver's touched proof, before the oval border</i>                          | 1 | <i>Bruton H.</i> |
| <del>20</del> - - -    | * * From the Lysons collection.  |   |                  |
| 171                    | <i>Proof, before the title on the engraved surface (inlaid)</i>                  | 1 | <i>Glenning</i>  |
| <del>11-10</del> - - - | <i>Print impression, with the title, names of the painter and engraver, etc.</i> | 1 |                  |

STIPPLE ENGRAVINGS.

FRAMED.

JOHN HOPPNER.

1758-1810.

- 173 CHARLOTTE VISCOUNTESS ST. ASAPH, by C. Wilkin

~~6~~ - - . *Open-letter proof, printed in bistre*

*Daniell*

GEORGE MORLAND.

1763-1804.

- 174 INDUSTRIOUS COTTAGER, by W. Blake

~~7-15~~ - - . *Open-letter proof, printed in brown*

*do.*

\* \* \* From the Walker collection.

SIR JOSHUA REYNOLDS.

1723-1792.

- 175 MRS. SHERIDAN AS ST. CECILIA, by T. Watson

~~7~~ - - . *Printed in brown*

*Meatyard*

GEORGE ROMNEY.

1734-1802.

- 176 LADY HAMILTON AS THE SPINSTER, by T. Cheesman

~~15-10~~ - - . *Proof before the title*

*Daniell*

## MISCELLANEOUS.

## UNFRAMED.

177	Mrs. Piozzi, by H. Meyer, after J. Jackson ; small mezzotint Portraits, after Sir J. Reynolds ; Smithfield Sharpers, or Countrymen defrauded, <i>small circle, coloured</i> ; Subscription Ticket for the Harlot's Progress, after W. Hogarth ; Book- plates, etc.	23
		1/- 8/-

## ENGRAVINGS IN MEZZOTINT AND STIPPLE.

## FINELY PRINTED IN COLOURS.

## FRAMED.

## GEORGE MORLAND.

1763-1804.

Richardson	178	MILK-MAID AND COW-HERD, by J. R. Smith	1	210	-.
Arthur	179	THE HORSE-FEEDER, by J. R. Smith	1	90	-.
Neville	180	THE CORN-BIN, by J. R. Smith	1	32	-.
Charlton	181	THE THATCHER, by W. Ward	1	42	-.
Arthur	182	THE WARRENER, by W. Ward	1	90	-.
Neville	183	THE IDLE LAUNDRESS ; and THE INDUSTRIOUS COTTAGER, by W. Blake	1	26	-.
		A pair	2		

## GIOVANNI BATTISTA CIPRIANI.

1727-1785.

Arthur	184	A SACRIFICE TO CUPID ; and THE TRIUMPH OF BEAUTY AND LOVE, by F. Bartolozzi		24	-.
		A pair	2		
Garrison	185	PORTRAIT OF A LADY IN A LARGE HAT, by R. Earlom	1	11	-.

## WILLIAM HAMILTON.

1751-1801.

- 186 THE MONTHS. APRIL, by F. Bartolozzi; JUNE, by F. Barto-  
 90-—. lozzi, *open-letter proof*; JULY, by F. Bartolozzi, *open-letter*  
 proof; and DECEMBER, by F. Bartolozzi, *open-letter proof,*  
*ovals* 4

*Spencer*

- 187 NOON, by P. W. Tomkins, *oval* 1

*92-—.*

## RICHARD WESTALL.

1765-1836

*A. T.*

- 188 A PEASANT BOY, by T. Gaugain 1

*12-—.*

## SIR JOSHUA REYNOLDS.

1723-1792.

*Brall.*

- 189 THE INFANT ACADEMY, by F. Haward 1

*9-—.*

## JOHN OPIE

1761-1807.

1

*Bromhead*

- 190 THE TIRED SOLDIER, by C. Knight

*8-10-.*

## HENRY SINGLETON.

1766-1839.

1

*Bruton*  
*g. n*

- 191 LINGO AND COWSLIP, by S. Scott, *tinted* 1

*1-10-.**Moore.*

## ANONYMOUS.

- 192 THE LONDON SCHOOL-MASTER

*3-5-.*

1

*Cason.*

ENGRAVINGS IN COLOURS, PRINTED ON SATIN, AND  
SEWN ON LINEN.

FRAMED.

- 193 CUPID MAKING HIS ARROWS; and CUPID RIDING ON HIS  
QUIVER ON THE SEA 2

*Thompson.* A pair of small ovals

4 - 15 -

- 194 PORTRAIT OF A LADY SEATED ON A BANK HOLDING A BASKET  
OF FLOWERS, after Susanna Jones 1

*Strickland* A small oval

5 - 10 -

AQUATINTS IN COLOURS.

FRAMED.

THOMAS ROWLANDSON.

1765-1827.

- 195 VAUXHALL, engraved by R. Pollard, and aquatinted by F.  
Jukes 1

*Ackerman.* Very fine

36 - -

- 196 PORTRAIT OF A LADY IN A LARGE HAT, whole length, seated in  
a chair reading 1

*Eason.*

10 - 10 -

- 197 VIEWS OF PORTSEA, by S. Alken 2

*H Spencer.*

6 10 -

LINE ENGRAVINGS, HISTORICAL PORTRAITS,  
ENGRAVINGS BY OLD MASTERS, ETC.

UNFRAMED.

ANONYMOUS.

198 CHARLES I, in hat and cloak, the Thames, with Whitehall and  
**-6-** Westminster in the background, after Sir A. Vandyck 1

199 "MULL'D SAKE," the full-length portrait, with the verses under  
 commencing "I walke the Strand and Westminster" 1  
**5-10-** Published by Compton Holland

*Very rare*

\* \* From the Delabiere, Daniell and Huth collections.

200 ROBERT DEVEREUX, EARL OF ESSEX, on horseback, in rich suit  
**3-15-** of armour 1  
 \* \* From the Walker and Truman collections.

THE MASTER OF THE DIE.

*Circa 1532.*

201 CHRIST'S CHARGE TO PETER (B. 11); THE ASSUMPTION OF THE  
 VIRGIN (B. 7), cut at sides; and THE LAST JUDGMENT  
**-10-** (B. 28), by M. Rota, after M. Angelo 3  
 \* \* All from the Pembroke collection.

M. DROESHOUT.

*Circa 1623.*

202 WILLIAM SHAKESPEARE 1  
**18-.-** The portrait from the third folio Shakespeare  
*The verses underneath have been cut off and rejoined*

203 JAMES, MARQUIS OF HAMILTON  
**-10-**

*Bruton*  
*A. 6*

*do.*

*Longgrave*

*Mc Laskie*

S. DE PASSE.

RICHARD SACKVILLE, EARL OF DORSET; and RICHARD BAXTER,  
 by another engraver 3

## A. DÜRER.

1471-1528.

- 204 THE MAN OF SORROWS (*B. 3*); CHRIST SHOWN TO THE PEOPLE  
(*B. 10*), a copy; and another 3

\* \* \* All from the Pembroke collection.

3 - 5 -

Murray.

## R. ELSTRACKE.

*Circa* 1620.

- 205 RICHARD WHITTINGTON, LORD MAYOR OF LONDON 1  
*The first state, with the "skull," and Holland's address*

- 206 IMPRESSIONS OF THE ABOVE 2

*The second state, with the "cat" and "Stent's" address;*  
*and the third state, with "Stent's" address removed*

5 - 15 -

- 12 -

Ellis.  
Meatyard

## WILLIAM FAITHORNE.

1616-1691.

- 207 HENRY SOMERSET, FIRST DUKE OF BEAUFORT 1  
\* \* \* From the Bindley, Durrant and Dent collections.

- 208 KING CHARLES I

The plate used as a frontispiece to "A compleat History of  
the Life and Raigne of King Charles from his Cradle to  
his Grave," and Sanderson's "Graphic."

- Two impressions, one fine* 2

\* \* \* From the Theobald collection.

2 10 -

Reader.

- 209 KING CHARLES I; and QUEEN HENRIETTA MARIA

*Both in first state*

2

5 - , -

- 210 QUEEN HENRIETTA MARIA IN WIDOW'S DRESS, in the manner  
of Claude Mellan 1

*do.* \* \* \* From the Sir Joshua Reynolds and Sir Martin Sykes  
collections.

6 = 10

- 211 ANOTHER IMPRESSION OF THE ABOVE 1

\* \* \* From the Huth collection.

2 = 10

Humberg.

- 212 KING CHARLES II, with ribbon inscribed "Dieu et mon  
*19 - - .* Droit" above the oval border  
*The rare first state with the six lines of verse*

*Colnaghi*  
1

- 213 SIR THOMAS FAIRFAX, after R. Walker  
*10 - 10 - .* *Very fine impression of the first state*

1 *do.*

- 214 MARY, PRINCESS OF ORANGE  
*5 - 5 - .* *Second state*

*Zinberg*  
1

- 215 SIR WILLIAM PASTON ; and LADY PASTON  
*5 - - .*

*Margot*  
2  
1

- 216 CAREW REYNELL  
*1 - 5 - .*

*Reader*  
1

\* \* \* From the Aylesford collection.

- 217 MARGARET SMITH, after Sir A. Vandyck  
*5 - 5 - .* *Second state*

*Brown*  
1

\* \* \* From the Barnard collection.

#### W. HOGARTH.

1697-1764.

*Reynold*

- 218 THE PORTRAIT OF THE ARTIST WITH HIS DOG, *being the early*  
*2 - 15 - .* *state of the plate*; THE MARCH OF THE GUARDS TO  
 FINCHLEY, by Luke Sullivan, *first state*; and STROLLING  
 ACTRESSES DRESSING IN A BARN, *first state*

3

- 219 A HARLOT'S PROGRESS

- 3 - 5 - .* The set of six

*Fine impressions, all in the first state*

6

*do.*

#### W. HOLLAR.

1607-1677.

- 220 SIR FRANCIS BACON (*Parthey* 1355)  
*- 16 - .* Frontispiece to his "Resuscitatio," 1657

*Meaty*  
1

- 221 KING CHARLES II WHEN A BOY (*P.* 1442), after Sir A. Vandyck  
*- 10 - .* *Second state*

1

\* \* \* From the Pembroke collection.

*McCask*

- 222 PHILIP, EARL OF PEMBROKE (*P.* 1481), after Sir A. Vandyck

*First state*

1

- 12 -

*St. Dunstan's*

\* \* \* From the Pembroke collection.

- 223 THOMAS WENTWORTH, EARL OF STRAFFORD (*P.* 1508), after Sir A. Vandyck

*First state*

1

2 - 2 -

*Bruton*

*H. J.*

\* \* \* From the Pembroke collection.

- 224 LADY ELIZABETH SHIRLEY (*P.* 1503), after Sir A. Vandyck ; QUEEN HENRIETTA MARIA (*P.* 1537), after Sir A. Vandyck ; FRANCIS JUNIUS (*P.* 1430), after Sir A. Vandyck ; and ANOTHER

4

2 - 10 -

*Colnaghi & C.*

\* \* \* From the Pembroke collection.

- 225 INIGO JONES (*P.* 1428), after Sir A. Vandyck ; THE TOWER OF LONDON (*P.* 908) ; THE FOUR WINDMILLS (*P.* 1215), after Brueghel ; and Two OTHERS

5

2 -- . --

*Finsbury*

W. ROGERS.

Born 1545.

- 226 ILLUSTRATIONS TO SIR WILLIAM SEGAR'S "HONOR MILITARY AND CIVIL," 1602

A complete set of eight

*In the proof state before the tablet in which the name of the personage was inscribed ; and a set of lettered impressions*

16

6 - 5 -

\* \* \* From the Truman collection.

SIR A. VANDYCK.

1599-1641.

- 227 PETER BREUGHEL, *fifth state* ; and DESIDERIUS ERASMUS, *fourth state*

2

1 - 10 -

\* \* \* Both from the Pembroke collection.

*Margesson*

W. WOOLLETT.

1735-1785.

- 228 THE FISHERY, after Richard Wright  
*Proof on india paper, before the coat-of-arms, and the only  
lettering being the painter and engraver's names which  
are lightly etched*
- Broadbent*
- 1 - 12 - . 1
- \* \* \* From the Bishop Gott collection.

## FRAMED.

JACOBUS HOOBRAKEN.

1698-1780.

- 229 WILLIAM SHAKESPEARE  
*Proof before letters*
- Colnaghi*
- 10 - . - .
- SIR ROBERT STRANGE.

1721-1792.

- 230 CHARLES I IN HIS ROBES, after Sir A. Vandyck  
*Cut to the engraved border*
- Bruton*
- 4 - 10 - .

## DRAWINGS.

## FRAMED.

THOMAS ROWLANDSON.

1765-1827.

- 231 A VIEW OF THE MARKET PLACE, JULIERS, WESTPHALIA  
Signed "Rowlandson," 1791
- Ellis & C*
- 32 - . - . 1
- In water-colours, 12½ in. by 21 in., fine

W. R. CLAYTON.

- 232 A MOUNTAINOUS LANDSCAPE WITH STREAM AND SCOTCH FIRS  
Signed "W. R. Clayton, 1870"
- Sabin*
- 5 - 10 - . 1
- In water-colours, 6 in. by 9 in.
- \* \* \* From the Beaconsfield collection.

## SIR JOHN TENNIEL.

233 JUBILEE GREETING, NOVEMBER 14TH, 1891

Pen-and-ink drawing for the cartoon, signed J.T., 1891

8½ in. by 6⅔ in.

1 2 2 - .

\*\* Purchased from the artist.

234 "WHAT WILL HE DO WITH IT"?

Pen-and-ink drawing for the cartoon, signed "J. T., 1891."

Exhibited at the Royal Institute of Painters in Water-colours, 9¼ in. by 7¼ in.

1 2 2 - .

f= 3085' 18 - .

END OF SALE.

Total of Sale.

£ 5,432 - 9 - .



LOT	£	s.	d.	LOT	£	s.	d.		
41 Margetson ...	...	4	10	0	80 Brall	...	1	5	0
42 F. B. Daniell	...	16	0	0	81 Talbot	...	16	0	0
43 F. B. Daniell	...	10	0	0	82 H. T. Bruton	...	30	0	0
44 H. T. Bruton	...	2	15	0	83 Eason	...	4	10	0
45 Mrs. Brewer	...	2	5	0	84 Colnaghi	...	5	5	0
46 Colnaghi	...	115	0	0	85 Mrs. Brewer	...	1	15	0
47 Anstruther ...	...	16	10	0	86 Meatyard	...	2	2	0
48 Reader	...	1	0	0	87 Brall	...	3	0	0
49 Leggatt Bros.	...	420	0	0	88 Leggatt Bros.	...	130	0	0
50 Colnaghi	...	98	0	0	89 Leggatt Bros.	...	90	0	0
51 Ellis & Smith	...	40	0	0	90 Gardon	...	5	0	0
52 Margetson ...	...	2	5	0	91 Horne	...	2	15	0
53 H. T. Bruton	...	14	0	0	92 Colnaghi	...	24	0	0
54 F. Harvey	...	190	0	0	93 C. E. Moore	...	1	15	0
55 H. T. Bruton	...	100	0	0	94 F. B. Daniell	...	8	10	0
56 Meatyard	...	2	0	0	95 H. T. Bruton	...	4	10	0
57 Colnaghi	...	24	0	0	96 Reader	...	2	0	0
58 Ferguson	...	15	0	0	97 Colnaghi	...	4	10	0
59 Colnaghi	...	19	0	0	98 H. T. Bruton	...	3	5	0
60 Ferguson	...	7	10	0	99 C. E. Moore	...	1	5	0
61 Brall	...	3	0	0	100} H. T. Bruton	...	40	0	0
62 Ellis & Smith	...	65	0	0	101} H. T. Bruton	...	40	0	0
63 F. B. Daniell	...	35	0	0	102 Colnaghi	...	3	0	0
64 Peter	...	8	0	0	103 F. B. Daniell	...	17	10	0
65 Colnaghi	...	50	0	0	104 Breun	...	8	5	0
66 Archer	...	34	0	0	105 Strickland	...	2	0	0
67 H. T. Bruton	...	58	0	0	106 Colnaghi	...	64	0	0
68 Archer	...	36	0	0	107 Margetson	...	7	15	0
69 F. B. Daniell	...	13	0	0	108 Talbot	...	19	0	0
70 Meatyard	...	10	0	0	109 F. B. Daniell	...	19	0	0
71 Colnaghi	...	82	0	0	110 Dr. Reynolds	...	2	0	0
72 F. B. Daniell	...	49	0	0	111 Horne	...	14	10	0
73 Dr. Reynolds	...	13	0	0	112 Margetson	...	11	0	0
74 Eason	...	6	0	0	113 Reader	...	1	2	0
75 H. T. Bruton	...	52	0	0	114 Strickland	...	1	15	0
76 F. B. Daniell	...	4	0	0	115 Colnaghi	...	20	0	0
77 Colnaghi	...	4	0	0	116 Colnaghi	...	160	0	0
78 Jones	...	0	15	0	117 Colnaghi	...	70	0	0
79 Colnaghi	...	8	0	0	118 C. L. Bruton	...	1	15	0

# The H. W. Bruton Collections.

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SALE OF  
THE CHOICE  
OLD ENGRAVINGS.

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PRICES AND BUYERS' NAMES.

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LOT	£ s. d.	LOT	£ s. d.
1 A. Davis ...	1 18 0	21 F. B. Daniell	5 5 0
2 F. B. Daniell	4 15 0	22 E. C. Bruton	8 0 0
3 F. B. Daniell	5 5 0	23 McCaskie ...	0 8 0
4 Breun ...	3 0 0	24 F. B. Daniell	2 5 0
5 Leggatt Bros.	3 5 0	25 Pyne ...	5 0 0
6 H. T. Bruton	5 10 0	26 Mrs. Brewer	4 5 0
7 E. C. Bruton	3 15 0	27 Eason ...	4 5 0
8 F. B. Daniell	3 0 0	28 Elles ...	1 5 0
9 Eason ...	0 18 0	29 Nield ...	1 10 0
10 Margetson ...	5 0 0	30 E. C. Bruton	8 5 0
11 McCaskie ...	1 5 0	31 Meatyard ...	0 18 0
12 Rimell ...	15 0 0	32 McCaskie ...	1 1 0
13 E. C. Bruton	3 15 0	33 Eason ...	9 15 0
14 Leggatt Bros.	19 0 0	34 Bromhead, Cutts & Co.	20 0 0
15 Margetson ...	1 15 0	35 Meatyard ...	2 10 0
16 Eason ...	2 0 0	36 McCaskie ...	1 5 0
17 Margetson ...	1 8 0	37 Meatyard ...	0 16 0
18 McCaskie ...	0 15 0	38 Meatyard ...	0 12 0
19 Parker ...	2 5 0	39 Reader ...	0 18 0
20 Brall ...	1 10 0	40 McCaskie ...	0 15 0

LOT		£	s.	d.	LOT		£	s.	d.		
119	A. H. Samuel	..	3	5	0	158	H. T. Bruton	..	10	0	0
120	Rimell	...	2	5	0	159	G. N. Bruton	...	12	10	0
121	Eason	...	6	0	0	160	Eason	...	7	0	0
122	Colnaghi	...	76	0	0	161	Ellis & Smith	...	21	0	0
123	Meatyard	...	38	0	0	162	Digby	...	2	0	0
124	F. B. Daniell	...	24	0	0	163	Digby	...	6	5	0
125	Leggatt Bros.	...	8	10	0	164	Saunders	...	21	0	0
126	F. Sabin	...	56	0	0	165	Digby	...	5	0	0
127	Meatyard	...	3	0	0	166	Y. N. Bruton	...	10	10	0
128	C. W. Bruton	...	5	0	0	167	Digby	...	1	15	0
129	Colnaghi	...	48	0	0	168	Digby	...	5	10	0
130	F. B. Daniell	...	28	0	0	169	J. Fleming	...	560	0	0
131	Talbot	...	13	0	0	170	H. T. Bruton	...	20	0	0
132	Margetson	...	13	0	0	171	J. Fleming	...	11	10	0
133	Hamilton	...	8	0	0	172	J. Fleming	...	11	0	0
134	Meatyard	...	9	10	0	173	F. B. Daniell	...	6	0	0
135	Agnew	...	70	0	0	174	F. B. Daniell	...	7	15	0
136	Talbot	...	185	0	0	175	Meatyard	...	7	0	0
137	Holliday	...	11	10	0	176	F. B. Daniell	...	15	10	0
138	F. B. Daniell	...	10	10	0	177	McCaskie	...	1	8	0
139	H. T. Bruton	...	19	0	0	178	Arthurton	...	210	0	0
140	Miss Theed	...	1	15	0	179	Arthur	...	90	0	0
141	Margetson	...	2	5	0	180	Neville	...	32	0	0
142	Eason	...	1	15	0	181	Charlton	...	42	0	0
143	Reader	...	1	0	0	182	Arthur	...	90	0	0
144	Leggatt Bros.	...	90	0	0	183	Neville	...	26	0	0
145	F. Harvey	...	21	0	0	184	Arthur	...	27	0	0
146	Captain Arnold	...	2	5	0	185	Eason	...	11	0	0
147	H. T. Bruton	...	90	0	0	186	W. J. Spencer	...	90	0	0
148	F. B. Daniell	...	6	15	0	187	H. T. Bruton	...	42	0	0
149	North	...	10	0	0	188	Brall	...	12	0	0
150	Ellis & Smith	...	26	0	0	189	Bromhead, Cutts & Co.	9	0	0	
151	Meatyard	...	2	5	0	190	G. N. Bruton	...	5	10	0
152	F. B. Daniell	...	165	0	0	191	C. E. Moore	...	1	10	0
153	Mrs. Gordon-Canning	15	0	0	192	Eason	...	3	5	0	
154	Brall	...	5	10	0	193	Dr. Thompson	...	4	15	0
155	Brall	...	4	0	0	194	Strickland	...	5	10	0
156	F. B. Daniell	...	38	0	0	195	Ackermann	...	36	0	0
157	Saunders	...	23	0	0	196	Eason	...	10	10	0

LOT		£	s.	d.	LOT		£	s.	d.
197	W. J. Spencer ...	6	10	0	216	Reader ...	1	5	0
198	H. T. Bruton ...	0	6	0	217	Breun ...	5	5	0
199	H. T. Bruton ...	5	10	0	218	Dr. Reynolds ...	2	15	0
200	Congreve ...	3	15	0	219	Dr. Reynolds ...	3	5	0
201	McCaskie ...	0	10	0	220	Meatyard ...	0	16	0
202	F. Edwards ...	18	0	0	221	McCaskie ...	0	10	0
203	Reader ...	0	10	0	222	Breun ...	0	12	0
204	Murray ...	3	5	0	223	H. T. Bruton ...	2	2	0
205	Ellis ...	5	15	0	224	Colnaghi ...	2	10	0
206	Meatyard ...	0	12	0	225	Finberg ...	2	0	0
207	Colnaghi ...	12	0	0	226	Carstairs ...	6	5	0
208	Reader ...	2	10	0	227	Margetson ...	1	10	0
209	Colnaghi ...	5	0	0	228	Broadbent ...	1	12	0
210	Colnaghi ...	6	10	0	229	Colnaghi ...	10	0	0
211	Finberg ...	2	10	0	230	H. T. Bruton ...	4	10	0
212	Colnaghi ...	19	0	0	231	Ellis & Smith ...	32	0	0
213	Colnaghi ...	10	10	0	232	F. Sabin ...	5	10	0
214	Finberg ...	5	5	0	233	F. Edwards ...	2	2	0
215	Margetson ...	5	0	0	234	F. Edwards ...	3	3	0

Total of Sale ... £5432 9 0



THE BRUTON ENGRAVINGS  
**50 Glasgow Herald.** 7 June, 1921.  
FROM OUR CORRESPONDENT

London, Tuesday. -- At Sotheby's this afternoon the first 114 lots of choice old engravings in the collection formed by the late Mr H. W. Bruton, Gloucester, showed a total of £2343. An outstanding feature was the series of 69 mezzotints after pictures by Rembrandt. A fine proof in very rare early state, the only lettering lightly etched being "Rembrandt Pinx" and "J. Dixon Fecit," of Dixon's "Rembrandt's Frame Maker," fetched £420. This proof made 300 guineas at the Theebald sale of 1910, £250 at the Holland dispersal of 1908. The original picture, a portrait of Herman Doomer, painted in 1640, is in the collection of the late Mr H. O. Havemeyer, New York. Till 1700 or later it belonged to the family of the sitter. Two proofs before the title, with the names of painter, engraver, and particulars of the original picture in lightly etched letters, of Valentine Green's portrait of Rembrandt as a young man, brought £190 and £100. The second of them was in 1920 sold at Mr J. P. Hesseltines for £135. In 1918 the Northwick impression brought £450. The picture, which was in the Louvre from 1795 to 1815, is now in The Hague Gallery. A brilliant impression of W. Pether's "Standard Bearer" brought £130, and a superb proof, "before all letters," of Josiah Boydell's "Anslo and his Wife," bought for £17 in 1905, £115. The Anslo picture is in the Berlin Museum.

BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1921.









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